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AND THEN WHAT?

FORWARD looking people are thinking it all over very seriously. For the American organ world no question is paramount to the What? after the war; to every intelligent man that question is imperial. Until the war is over—an armistice does not end it—no man can plan beyond the horizon of the hour-hand.

The reconstruction of Belgium is not the question; sane men never quibble about elementary justice. Nor is it the coming indemnity; can the nation of debauches continue its world-defiling existence when it has to repay the billions spent for the noble expedient of giving it an elemental intelligence? Even the most corrupt judge would sentence a thug to no less.

The real question is the What? after the war.

German music has reigned supreme; after the war—? We in America have not examined importations very thoroughly; whether music came from France or Germany made little difference so long as someone could persuade us it was better than we could write, and persuasion was easy.

Calm Mr. Taft said America's fundamental blunder was couched in the idea that we were not fighting the German people. An Episcopal (and therefore reliable) chaplain, horrified, says ironically "the most recent amusement" of the German troops is "pouring liquid fire on prisoners of war. It makes them laugh so." All the heinously unmentionable orgies in Belgium were committed not by Will Hohenzollern nor even by Hindenburg, but by the rank and file of the German people—German "gentlemen."

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*Clifford Demarest, F.A.G.O.
Warden*

The German army is not a select body from the nation, it is the nation: and the German nation itself, men and women (they could have stopped the debauchery had they chosen) are today slated for as complete ostracization as rats, flies, and all other vermin carriers. Could a man cry "Peace!" in a time like this? Can the "kamerad" cry of the conquered coward suffice to cleanse him—blood-dripping hands, glut-filled soul, blaspheming tongue, and all? "Kamerad" means nothing in the language of civilization.

ARMISTICE OR HONOR?

BEASTS of Potsdam piped War and the world had to dance to it; now they pipe Peace, and shall we dance to that also? If so, Germany has won. She got war when she wanted it; if she gets peace when she wants it—and not before—who will be master of the world? It is not an enigma; please God it shall not be the stigma of civilization.

King Albert of Belgium and his nation of men lost everything they had but their honor. Charles M. Courboin, Gaston M. Dethier, and Firmin Swinnen can be the proudest of Americans, for they were once Belgians. Germany's "scrap of paper" has made her despicable indeed, but it raised Belgium to the forefront of nations. The invincible armies of France faced the legions from hell and were driven back, back, back, while one man, standing between civilization and the beast, never wincing nor crying frantically across an English Channel, played the part of a man and today the spirit of Joffre lives in the breasts of ten millions as the imperturbable Foch draws sparks from the anvil of Personified Hate, kindling thereby fires of unquenchable zeal in the heart of peace loving, hate hating humanity. Shall mankind stain its honor, newly burnished, by wallowing it in the grasp of the kamerad-crier's hands?

The cotton market of the South is already seeing advance signs of the commercial war that is scheduled, by ger-

many, to succeed the martial; the cry of peace is only an armistice; only a sham; only a bait to catch simpletons of whom Russians are chief. Organists can't close South American markets to german cotton, but they can close North American markets to german music. Even our manuscript paper has been germanized. A suggestion to publishers: Why not return unexamined, all manuscript from which "Made in germany" (i. e. made by murderers, defilers of the helpless) have not been erased? and then supply us with American-made paper. This is only a little point; the big one is the german music itself. Who in civilization could again listen to the stain of german music—a music composed by murderers, plunderers, debauches self-accursed by a billion crimes indelibly written across wreaking pages of history? The german spirit has spoken through its actions, irretrievably; mankind is deaf to its music.

ANOTHER LITTLE WAR

LOW and long has been America's prostration before german gods of art, science and efficiency; the pose is so natural, and so pleasing to german "gentlemen." Would the family-loving Bach have been a part of german history since 1914? Would Beethoven have cried "Deutschland über alles including Gott"? Was there anything in Wagner's nature akin to the bosch? The Allies would be simpletons indeed—as many American City officials truly are—were they to pass sentence of excommunication upon Bach, Beethoven, and Wagner, whom civilization loves today as much as ever; they may have been from germany, but they were not of it.

Jules Reubke? Ever read his passages from the Ninety-fourth Psalm? "They slay the widow and the stranger, and murder the fatherless....He shall bring upon them their own iniquity, and shall cut them off in their own wickedness." What would Mister Hindenburg,

he of the pig face, say to a german who should magnify those words today? And how about that drowned rat, the Crown Prince, and his papa, sweet William? what color would they turn?

Reubke died, fortunately, in 1858 before germany followed "kulture," and Reubke shall not be taken from American programs any more than Beethoven or Wagner; but how about Rheinberger and Merkel with their kiln-dried, half-baked stuff? And Karg-Elert, the thoroughly "modern" german? We all know the list; let us all hate it with an hatred as eternal as the stars and as burning as the equatorial sun, and so abhor it that never shall a german name again appear on our programs nor in the pages of *The American Organist*—not in vindictiveness but purely because American eyes, ears, and hearts cannot receive anything that emanates from bipedal beasts who could have been and should have been men.

Examining it with deliberation we find our loss to be a great gain. What is the trend of ninety percent of Karg-Elert, Reger, Schornberg, et al (spelling not worth verification)? Counterpoint, counterpoint, counterpoint; music be hanged; more counterpoint. How much pure musical beauty has germany produced since Wagner?

And then there's that growing school of American Composition. MacDowell founded it, Ethelbert Nevin and a few others gave it a shove in the right direction, Philip James will come back from the war to do some more good things and all the while that American School of Composition will be thriving nicely, thank you, and along with it will be growing that American School for the Education of the American Public to the Appreciation of American Composers Right Here And Now. American composers will be bowed to once in a while in France and England after this little war is over—if they're not, we shall enquire why. Let us prelude their foreign reception by a slight bowing acquaintance at home.

CANTATAS AND THEIR RENDITION

R. HUNTINGTON WOODMAN

OUR MODERN CANTATA seems to be an outgrowth or development of the Recitative and may be said to have originated about the beginning of the seventeenth century, or perhaps a little earlier. The musical declamation of a story or tragedy was at first confined to the opera but was later adapted to music for the chamber, and this was the form of the earliest cantatas: The musical declamation of a story by a single voice, with a simple accompaniment.

To this form was added an air or song which was repeated at different places in the narrative. There are quite a large number of cantatas of this type in the Italian music of the seventeenth century, the works of Carrissimi (1582-1604-1674) being of exceptional interest. Later another voice was employed, the accompaniment becoming more elaborate and for more than one instrument. There are many published examples of this type alluded to by Grove.

At the beginning of the eighteenth century we find cantatas for one voice but in more extended form, by Scarlatti and Pergolesi; Handel also wrote similar cantatas with accompaniments for strings and oboe. These are practically unknown, although some have been published.

This type of solo cantata passed away after Handel's time and was succeeded by the concert aria which is exemplified by Beethoven's "Ah Perfido" and later by Mendelssohn's "Infelice." Just when the change occurred from the single voice cantata to what may be called the choral form is difficult to determine. The earliest examples which are at all familiar to us are the Bach Church Cantatas, of which there are a large number. These are supposed to have been written for Bach's own use in his own church.

They are in several movements, and generally based upon a chorale which in all probability was well known to church goers of that day. Later composers have followed a similar form, although

the chorale is generally omitted; subject matter is seldom based upon anything except the melodic fancy of the composer. Of the modern classic composers probably Mendelssohn has given us some of the best examples; his Psalms, although not usually termed cantatas, nevertheless have all their essential features. The works of other composers, Spohr, Gounod, Stainer, Barnly, are numerous, and the name Cantata is now applied to any choral work, sacred or secular, that contains several movements, that is, too short to be termed an oratorio, and differing from the oratorio also in the usual omission of an orchestral accompaniment, although that is found in some instances.

THE MISSION OF A CANTATA

In our use of the modern Church Cantata we may regard it in two ways: It may be a purely musical performance whose rendition is prompted by the excellence of the composition and its attractiveness as music; or it may be primarily the presentation of a religious theme, the intensity of which is augmented by its musical declamation.

I presume that theoretically every composer strives to give as graphic a presentation of the subject he is setting to music as his abilities will permit; but this is where some writers have missed the point. If a cantata is written with the idea of its use in a church service it should be so constructed that the element of religious impressiveness should not be lost. The imagination of the composer and the exigencies of musical development can run riot with a composition unless held in subjection by a well-balanced view of the ultimate object of the work. I have examined cantatas which were designed upon such a complex harmonic basis as to keep me guessing what sudden progressions were to greet my ears—ultra modern works and musically interesting; but this complex musical construction served to eliminate the religious element completely. The old masters were not entirely innocent of this charge. Musical imagi-

nation apparently ran away with Mozart when he wrote the superb fugue in the Requiem to the words *Kyrie Eleison*, "Lord Have Mercy Upon Us." Mozart apparently put all pathos and supplication into the first seven notes of the subject, after which fugal development ran away from any religious presentation of the text. It is a wonderful fugue as music; and as music it of course has a certain impressiveness, but as a supplication for mercy it is far from appropriate. Compare Handel's fugue on the same subject, "And With His Stripes We Are Healed" (from the *Messiah*), and I think you get the contrast between the religious and the purely musical.

But the purely musical presentation of a work has its place and there can be no objection to the rendition of any good work either in a church or elsewhere. Good music is always elevating and refining.

T H E M U S I C A L S E R V I C E

WHEN any work is given by a church choir in service time it is the usual custom to call such a performance a *Praise Service*. This name has always offended my sense of fitness. Every service should be a praise service with as much music as is appropriate; but in the case of a presentation of a purely musical work the service part of the occasion dwindles into insignificance. Under some conditions the atmosphere is more like a concert than a service for worship. Would it not be more appropriate to the occasion to announce that at such a time the choir would render such and such a work? If the minister wished to preface the performance with a prayer or some remarks, well and good, but the main attraction is the performance of the music. If the term *Service* must be used call the affair a *Musical Service*, not a *Praise Service*; the latter seems to me to be a sort of apology for singing a good cantata in church time.

So much for the purely musical presentation of a well-written cantata. It has its place in the life of a church and is deserving of encouragement. If for

no other reason than that it will serve to keep the choir interested.

R E L I G I O U S I D E A L S

BUT this is not the most important nor the ideal use of a cantata or other music written for church use. The approach to this ideal is found in the composition and performance of music which awakens or intensifies the religious emotion or atmosphere of the text.

This type of composition is comparatively rare. Two examples—one now a classic, Stamer's "Crucifixion"; the other, "The Darkest Hour," by Harold Moore—stand out as conspicuous illustrations of music in which the religious element is very apparent, although the musical treatment of the subject is widely contrasted in the two works. Which of these works would make the deepest religious impression depends upon conditions existing at the time and place of performance. I have been told by a listener that in hearing "The Crucifixion" he forgot the musical element in the suggestion of the spiritual which emanated from the music. This seems to me to be the highest praise that can be given to any music that is composed for use in church. We as organists must not forget that we are using music for the sake of religion and are not using the church service as a convenient method to display the latest composition of some composer or to exploit our own digital and pedal dexterity. A composer tries to express the religious feeling of the text in as simple and direct a manner as is consistent with his own style, and with due regard to the audience who will listen. A style too involved in ultra modern harmonic progressions is not suitable for general church use because probably two-thirds of the congregation will be annoyed, rather than stimulated to receive religious impressions.

If a composer can express himself only in this intricate fashion he will be honest and express himself as sincerely and directly as he can. If his music be too modern its impressiveness will be limited to the comparatively few who

can understand his idiom; and there will be few places where his work will awaken anything more than a purely musical interest. It may educate to some extent, but education through appreciation is not the principal function of music in the church and can not be given undue prominence.

THE ORGANIST'S RESPONSIBILITY

HERE the organist, knowing his own church, must decide whether or not the work is suitable for conditions as he finds them. Much will depend upon his judgment; we may well ask ourselves the practical question, "What qualifications in an organist will enable him to use discrimination in selection, and comprehension in interpretation, of the music for his church. First and foremost is the realization that he is on the bench to use music for the sake of religion; secondly, he must eliminate himself as far as is possible in his presentations of choir and organ music, getting hold of the spiritual side of his music and making that speak through him.

One of the most painful features of the music of some services I have attended was the organist's lack of intelligent appreciation of the thought of the composer. While I don't believe it is possible for two organists to interpret a work in exactly the same manner, I do maintain that variations in tempo amounting in some cases to a caricature of the music are absolutely inexcusable. May I be pardoned for saying that I have heard some of my own songs so performed that I have doubted if I ever wrote them.

Why is it possible for a musician to thus distort a composition? I can see only two reasons: Ignorance, in which case there is some hope that further development will enlighten him on such matters; and a desire on the part of the organist to be original, to do something different from anyone else, either to be talked about or to satisfy a sense of personal vanity. This Ego has spoiled many a good musician. A veteran artist said to me, speaking of a well known director, "He can't forget that HE is do

ing it, and he wants the audience to know it also."

INTERPRETATION

AN impressive rendition of any work, instrumental or choral, depends more on the correct tempo than upon any other one thing. Of course, the shadings and dynamic contrasts must be observed when they are indicated and also in some places where the signs are lacking; every detail of a composition cannot be inserted in the score; the composer must leave some things to the imagination of the conductor, and if this imagination is distorted the composition has a fair chance of being caricatured.

I have wandered somewhat from the Cantata to touch on the performance of music generally in the church service. Let me, in conclusion, sum up in concise form the practical suggestions I have tried to outline.

CONCLUSIONS

CHURCH MUSIC, whether cantatas or anthems, must be the presentation of a religious thought or feeling. It must be written with the idea of impressing that religious emotion upon those who listen. Musical excellence is not enough, nor should church music be written primarily to interest those who perform it. It must have a message or it is not suitable as church music except indirectly—all good music has refining and elevating attributes.

Performers, organists in particular, must realize that they are rendering music for religion, and not for its own sake. Intelligent interpretation is essential and the organist must acquire musical intelligence by conscientious study of the details of the music, to the end that he may know the approximate tempo, phrasing and shading.

The chosen tempo will convince a musical hearer whether or not the conductor understands the composition. Each melody demands its own peculiar expression, and in order to get this expression it is necessary to sing this melody in the proper tempo. The ex-

(Concluded on page 630)

SAN FRANCISCO'S MUNICIPAL ORGAN MUSIC

J O H N H A R A D E N P R A T T



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THE Panama-Pacific International Exposition has left an indelible impress on the city of San Francisco through its gift of the Civic Auditorium, and the Municipal Organ transplanted from the Exposition's Festival Hall, thus standing in favorable contrast to the World's Fair, whose organ was placed in storage and eventually lost to the municipality that brought it into being. Hon. C. C. Moore, President of the Exposition, and J. B. Levison, Chairman of the Music Committee, merit no small share of the credit of this achievement. However, San Francisco's organ loft is not the most tranquil spot on the Pacific, nor its music road devoid of rocks, and when the present difficulties are overcome the full benefit of the Exposition's magnanimity will come as an abiding influence.

During the 1917-1918 season there were 101,174 admissions, at nominal fee (ten cents); at some of the recitals there

were other attractions besides the organ —vocalists, choruses, string quartet, but the street car strikes interfered seriously with the attendance for a while and the passive public was not keenly alive to its opportunities. We believe that if the permanency of the Recitals were assured, the support given would be also permanent and sufficient to make them not only the great enjoyment they already are, but also an invaluable educational influence.

For months of last year, there was no publicity agent of the recitals, and the papers naturally dropped them. There were innumerable difficulties and annoyances for the organist. So much was often going on at the Auditorium that it was hard to get any practice.

The programmes consist of seven numbers, the first of which is usually some big one, and the fifth an improvisation, announced by the following note: "Mr. Lemare will be glad to improvise on a theme submitted by anyone in the audi-

ence. Themes should not exceed three bars, should be written plainly, and handed to an usher or dropped in box at entrance." These improvisations always delight the audience, for they are sermons on the themes presented, delivered in the form of a fantasy, full of the greatest freedom, and containing much variety, as compared one with another.



EDWIN HENRY LEMARE was born at Ventnor, Isle of Wight, Sept. 9, 1865. He studied organ-playing with Dr. Edmund Hart Turpin (1835-1907), London, in a class of three pupils, who lived at Dr. Turpin's house and were thus constantly in a musical atmosphere. Beginning his studies at the Royal Academy of Music with a Goss Scholarship in 1878, Mr. Lemare received the F. R. C. O. in 1884. As Organist at Holy Trinity, London, he inaugurated weekly recitals, through which he became widely known, and in recognition of which the Royal Academy of Music made him an Honorary Fellow.

Although holding these degrees, Mr.

Lemare does not use them in public, nor does he need to in this country more than in England, so well has he made himself known as organist and composer of organ music.

An exponent of the English school of organ-playing, and an intelligent and artistic performer of legitimate organ music, especially of Bach, he is also celebrated as an arranger of orchestral scores, and his improvisations have brought him fame in a day when improvising is less frequently met with than formerly. Various series of organ selections have been edited by him. Many of his original compositions are well known and favorites.

Besides several years spent in Pittsburgh as organist of Carnegie Hall, Mr. Lemare has made twenty-six visits to America, touring the States in organ recitals, but it was in the Panama-Pacific International Exposition at the great Austin organ, where he played 121 recitals, that he became still better known. Mr. Lemare supervised the voicing and installation of this organ when it was moved to the Auditorium, and at a dinner given him by the Northern California Chapter of the Guild, alluded to it as his masterpiece. Mr. Lemare took his first American citizenship papers recently and was only dissuaded from doing so last year by those who believed there would be serious friction between Britain and America.

As to the controversy raging locally about the present organist, *THE AMERICAN ORGANIST* will not commit itself, but the writer certainly wishes to pay his personal tribute to the skill of Mr. Lemare. As to his "concessions to the public," he has gone all the way from "To a Wild Rose" to the limit of "The Meditation from *Thais*." Whoever played a melody more beautifully? It is done not sentimentally, but with true balance and quality, the tempo never lagging, yet retaining its due touch of springing rubato, its true spiritual essence. So also it is an uncommon pleasure to listen to selections from "Faust" or "Oberon" woven into a whole piece of cloth, the familiar melodies coming

(Concluded on page 597)

S A N F R A N C I S C O M U N I C I P A L O R G A N

Formerly Panama Pacific Exposition organ.

Builder: Austin.

Registers: P22. G21. S25. C18. L15. E10. T111.

Pipes: 672. 1597. 1745. 1281. 915. 574. 6784.

Couplers 39. Pistons 46. Pedals 23.

P E D A L : w 10", 15", 25". R22. P672.

1	16	Lieblich Bourdon	w	pp	32
2	..	Dulciana	m	p	32
3	..	Bourdon	w	mp	32
4	..	Violone	w	mp	32
5	..	Open Diapason	m	mf	32
6	..	Open Diapason	w	f	32
7	..	Open Diapason	w	ff	32
8	8	Octave Dulciana	m	p	32
9	..	Flauto Dolce	w	mp	32
10	..	Violoncello	m	f	32
11	..	Gross Flute	w	ff	32
12	4	Octave Flute	w	mf	32
13	10 $\frac{2}{3}$	Gross Quint	w	mf	32
14	32	Contra Violine	m	mf	32
15	..	Double Op. Diap.	w	f	32
16	..	Contra Bombarde	r	ff	32
17	64	Gravissima	w	mf	32 (Resultant)
18	16	Posaune	r	mf	#68S
19	..	Tube	r	ff	32
20	..	Trombone	r	fff	32
21	8	Octave Trombone	r	ff	32
22	4	Clarion	r	f	32

G R E A T : w10". R21. P1597.

23	8	Harmonic Flute	m	p	61
24	..	Open Diapason	m	p	61
25	..	Stopped Diapason	w	mf	61
26	..	Open Diapason	m	mf	61
27	..	Open Diapason	m	ff	61
28	..	Flauto Major	w	ff	61
29	4	Flute Harmonique	m	p	61
30	..	Gambette	m	mf	61
31	..	Flute Overte	w	f	61
32	..	Octave	m	ff	61
33	2	Fifteenth	m	f	61
34	2 $\frac{2}{3}$	Twelfth	m	f	61
35	16	Bourdon	w	mf	61
36	..	Double Diapason	m	f	61
37	III	Sesquitera	m	mf	183
38	V	Mixture	m	f	293
39	8	Posaune	r	f	61
40	..	Trombone	r	ff	61
41	4	Clarion	r	f	61
42	16	Double Trumpet	r	f	61
43	(4)	Cathedral Chimes	..	..	23 A-G

S W E L L : w10". R25. P1745.

44	8	Aeoline	m	pp	61
45	..	Voix Celeste	m	pp	49
46	..	Salicional	m	p	61
47	..	Viol d'Orchestre	m	mp	61
48	..	Spitzfloete	m	mp	61
49	..	Unda Maris	m	mf	61
50	..	Lieblich Gedeckt	w	mf	61
51	..	Open Diapason	m	mf	61
52	..	Open Diapason	m	f	61
53	..	Clarabella	w	f	61
54	4	Flute Harmonique	m	mp	61
55	..	Violina	m	mp	61
56	..	Wald Floete	w	mf	61

57	..	Principal	..	m	f	61
58	2	Piccolo Harmonique	m	mp	61	
59	16	Double Dulciana	m	p	61	
60	..	Bourdon	..	w	mf	61
61	V	Mixture	..	m	mf	293
62	8	Vox Humana	..	r	p	61
63	..	Oboe	..	r	mf	61
64	..	Cornopean	..	r	f	61
65	..	Harmonic Trumpet	r	ff	61	
66	4	Clarion	..	r	f	61
67	16	Contra Fagotto	..	r	mf	61
68	..	Contra Posaune	..	r	f	61
		Tremulant	..	..	..	..

C H O I R : w10". R18. P1281.

69	8	Dulciana	..	m	pp	61
70	..	Flute Celeste	..	w	p	61
71	..	Flauto Dolce	..	w	p	61
72	..	Hohl Flute	..	w	mf	61
73	..	Strings	..	m	mf	122
74	..	Gamba	..	m	mf	61
75	..	Concert Flute	..	w	f	61
76	..	Open Diapason	..	m	f	61
77	4	Suabe Flute	..	w	mp	61
78	..	Flute Harmonique	m	mf	61	
79	..	Octave	..	m	f	61
80	2	Harmonic Piccolo	m	mf	61	
81	III	Dolce Cornet	..	m	mp	183
82	16	Contra Gamba	..	m	mp	61
83	8	Cor Anglais	..	r	p	61
84	..	Clarinet	..	r	p	61
85	..	Harmonic Trumpet	r	f	61	
86	(4)	Celesta	..	p	61	
		Tremulant	..	..	..	(Echo duplexed to Choir)

S O L O : w10", 15". R15. P915.

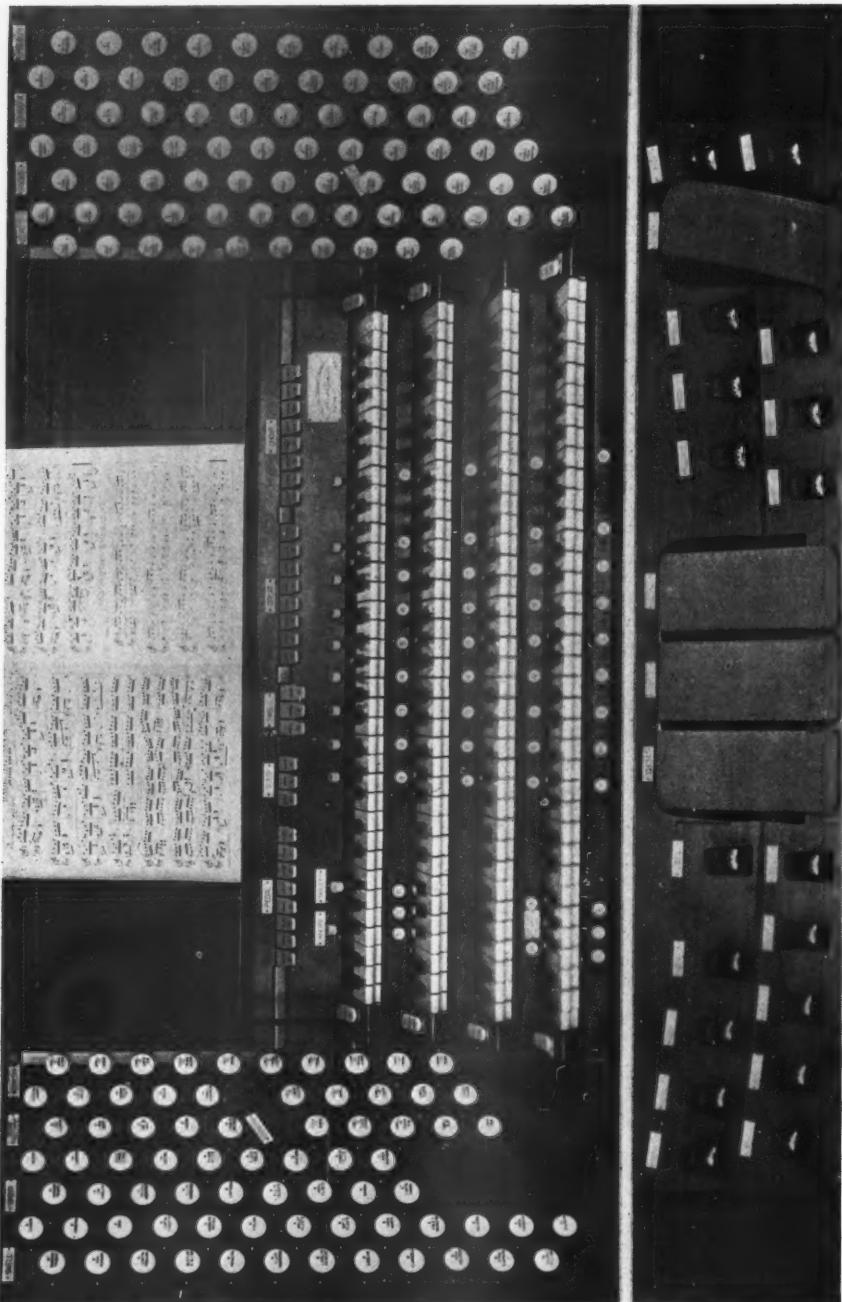
87	8	Gedeckt	..	w	p	61
88	..	Unda Maris	..	w	p	61
89	..	Viol d'Orchestre	..	m	mf	61
90	..	Viol Celeste	..	m	mf	61
91	..	Concert Flute	..	w	f	61
92	4	Harmonic Flute	..	m	mf	61
93	2	Harmonic Piccolo	m	mf	61	
94	8	Vox Humana	..	r	p	61
95	..	Corno di Bassetto	r	mp	61	
96	..	Flugel Horn	..	r	mp	61
97	..	Orchestral Oboe	..	r	mf	61
98	..	Tuba Mirabilis	..	r	ff	61
99	..	Tuba Magna	..	r	fff	61
100	4	Tuba Clarion	..	r	ff	61
101	16	Double Trumpet	r	f	61	
		Tremulant	..	..	..	..

100 25" wind

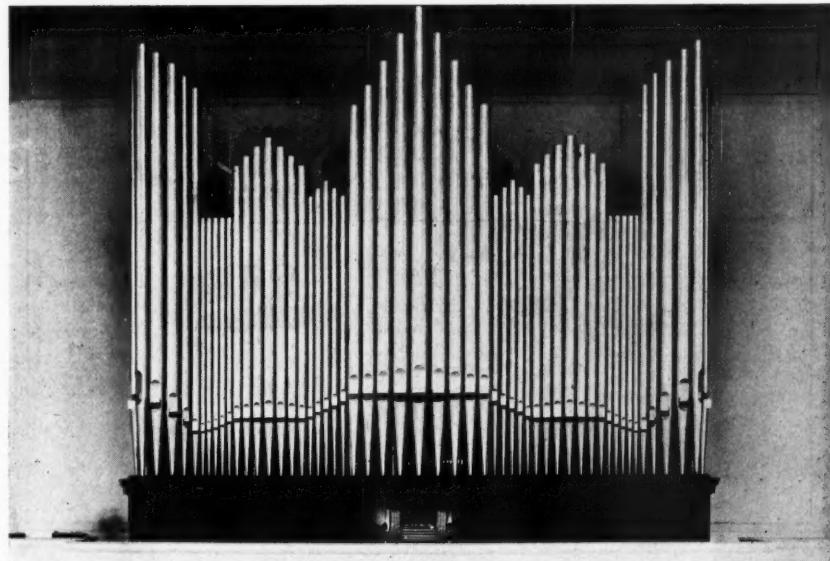
(Continued from page 596)

in with inspiration of the moment, a new combination here, a different solo stop there, a few salient tones thumbed out on a lower manual, and the left hand crossing over into the upper octaves—so much left to the happy inklings of the instant, when, the brain on fire and no impediment in the execution, the thought of the composer is brought home to the heart of the listener.

S A N F R A N C I S C O M U N I C I P A L O R G A N



SAN FRANCISCO MUNICIPAL ORGAN



E C H O : w5". R10. F574.

(On Solo, duplexed to Choir)

102	8	Dolce	.	.	.	m	pp	61
103	.	Vox Angelica	.	.	m	pp	61	
104	.	Unda Maris	.	w	p	61		
105	.	Flauto Dolce	.	w	p	61		
106	.	Cor di Nuit	.	m	mp	61		
107	.	Small Diapason	.	m	mf	61		
108	4	Flauto Dolce	.	w	mp	61		
109	16	Lieblich Bourdon	.	w	p	61		
110	8	Vox Humana	.	r	p	61		
111	(4)	Cathedral Chimes	.	.	.	25	G-G	
		Tremulant	

C O U P L E R S 39

PEDAL GREAT SWELL CHOIR SOLO-ECHO

4 PSCX SCX S SCX X

8 GSCX SCX SX SCX GXMNYZDT

16 SC S SCX X

X—Solo and Echo Y—Choir on, Echo off

M—Solo on, Echo off Z—Echo on, Choir off

N—Echo on, Solo off D—Choir and Echo

T—Solo or-and Echo on (3 point)

A C C E S S O R I E S

Pistons (Absolute): 46.

T8. P6. G8. S8. C8. X8.

Crescendos: Reg. S. C. X.

Reversibles: G-P. L-P. L-G.

Celesta: Austin Chimes: Degan

Blower: Two independent 20-hp. Orgoblos; one 1-hp.

Generator: 9v. 40amp.

THROUGH the valued cooperation of Mr. John Haraden Pratt we are able to give the exact location of each item on the Console. Left jamb stop-knob, beginning at left edge, Swell, Choir, Echo from Choir, Couplers,

with couplers also under the Echo knobs and in the left hand row on the right hand stop jamb; other right hand stop jamb groups, beginning on the extreme right, Pedal, Great, Solo, with the Echo from Solo located in the lower subdivision. Couplers duplicated in tablets over manuals. Tremulants located on left key cheeks, with Echo tremulant on the Great cheek. Solo, Swell, and Choir unisons off, on right hand key cheeks. Full organ pistons above Solo manual. Stop-knob couplers or tablet couplers brought into operation by pistons above Solo, to left. Right hand pistons above each manual take off the Couplers. Three pistons above left side of Great keys put on respectively the Echo, Echo and Solo, and Solo on the top manual. Left hand pistons above Choir Pedal pistons to Great pistons; below Choir, Echo, Echo and Choir, and Choir on Choir manual. Pedal Pistons, top row, left side, beginning at extreme left: first four duplicate Swell pistons, fifth Great to Pedal reversible. Bottom row, first four duplicate Swell pistons, fifth Solo to Great reversible. Right side, top row, from left to right: Pedal organ pistons, at right edge Sforzando. Bottom row, Pedal organ pistons, extreme right Solo to Pedal reversible. Crescendos, left to right, Echo, Choir, Swell, discarded Register Crescendo. A fourth crescendo for the Solo has been added to right of Swell. The specifications were drawn by Warren D. Allen, A. A. G. O., Otto Fleissner, Wallace A. Sabin, F. A. G. O., Dr. H. J. Stewart, J. B. Struble, and then submitted to Mr. Lemare who added the 32' open wood pedal register and specified the placing of the mechanism on the Console.

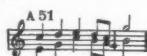
LESSONS IN MUSIC MAKING

CLEMENT R. GALE

TWO-PART COMPOSITION

IN leaving one-part, and proceeding to two-part music-making we put out upon a sea of troubles, through which we shall have to learn the safe course. Luckily we can "chart" the sea—not with bell, and buoy, and light—but with warnings of one sort and another so that the voyager—the student—will be enabled to reach the "fair port of home," so to speak, with a new shot in his locker.

Two simultaneous parts may have three different relations in respect to motion: they may both proceed in the same direction:



or one part may hold while the other moves:



or they may both move in opposite directions:



The first is called *similar* motion; the second *oblique* motion, and the third *contrary* motion. All are valuable, but the third is regarded as being the best, because it insures greater individuality for the two parts.

In foundation work, such as this is, the student should not—we dare not say, as so many authors have, *must not*—let his parts move by similar motions if consecutive octaves, unisons, fifths, major thirds, or discords result.



If both parts are casually alike, as at 1 and 2, there is no incidental harmony (a *passage* in octaves or in unison is another thing). Consecutive major fifths (3) seem to suggest consecutive keys. Play F and C together and you imply the key of F major, with B flat; play G and

D together and you imply the key of G major, with F sharp and B natural! Examples: 5, 6, 7 and 8 are consecutive discords—2nds, 4ths, 7ths and 9ths.

All these things have been done; are being done, and will be done increasingly, no doubt. But the doers began much as you are beginning—very decorously.

Your two parts may make "consecutive" thirds or consecutive sixths:



but a few of each of these at a time go a long way.

In effect it comes to this: in your first efforts you may have above any or every bass tone an octave; a sixth; a fifth; a third or an unison.

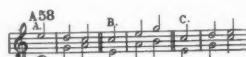


The octave may only be major; the sixth major or minor; the fifth only major; the third major or minor, and the unison only majors. The octave and unison should be used no worse than is necessary. The former is thin, and the latter thinner—the thinnest thing in music. A fifth can be used very effectively, but it should not be so approached that it becomes unduly conspicuous. Those upon the primary tones of the scale—tonic, dominant and subdominant—are the most telling. Sixths and thirds should be freely used, for they make excellent harmony.

An octave should be approached by *contrary*, rather than by *similar* motion:



A is very much better than B. A fifth, too—particularly if it be of the secondary sort—is best if taken in contrary motion:



Here A is excellent, for the fifth is taken

in contrary motion, and it is the fifth upon the dominant. B is ugly; the fifth is taken in similar motion, and by leap in both parts, to make it worse; and the bass of the fifth is a secondary tone—the sub-mediant C is thoroughly good—even beautiful—although the fifth is taken by similar motion. The bass of the fifth is a *primary* tone—the dominant.

Consecutive major thirds should not be used at present, because, like some consecutive fifths, they create the impression of consecutive keys—they make the tonality indefinite. Do not, then, precede, nor succeed, the third on the dominant with the third on the subdominant.



If the student will listen attentively to all these progressions he will realize that they are strange and unsatisfactory. Later on, using more parts, he will be able to use them all with fine effect. In writing identify the subdominant, if you put it in the bass; then beware if you put the leading-tone overhead immediately before or immediately after it. If the subdominant and dominant are neighbors in the bass do not let the tones overhead move by step. The following progression is of course permissible:



L E S S O N 1 0

WRITE many two-part compositions in hymn-tune form, in all keys, and in both modes. Use duple, quadruple and triple times only. Imitate the subjoined model. Introduce no subsidiary tones. Do not think at all about chords, but merely about putting one interesting part above or under another. The more nearly you can succeed in making two simultaneous melodies the better. Write the upper theme first and then add the lower one to it, if you please or vice versa. But far and away is it better to make both parts together. Think them simultaneously. Write for voices. Let your lower part be for Alto or Bass. In the latter case use the bass clef.

Model



THIS hymn-tune is in three-measure rhythm. The letters below the staff indicate the keys, and the figures the intervals. There are no adjacent octaves, fifths, major thirds, unisons, nor dis cords. The letters above the staff refer to special features.

At A the subdominant and the dominant are neighbors in the bass. If the tone above the former were A or B the effect would be bad. (Try it.) With D as the tone, involving a leap to the following B, all is well. (Try that, too.) At B a fifth is taken by similar motion. At C notice how the octave is approached and left by contrary motion and by step, not by leap, in both parts. At D the introduction of F sharp leads us to the key above. At E the unison is used and advantageously. (It should not be used upon an accented beat.) At F the subdominant and dominant are neighbors in the bass; notice the tones above them. At G the unison is used again—upon the weakest beat in the measure. The drawback is *no harmony*; but it helps in the play of the parts. At H we visit the key below. At I the subdominant and dominant are again neighbors in the bass; the leading note over the dominant is reached by *leap*; therefore there is no disagreeable "false relation." At J the unison once more.

Students are advised to annotate their work in this way. They should always know exactly what they have done.

Make examples in form-measure, and in five-measure rhythm.

The student who can make a two-part hymn-tune that is ever so little better than the model, is already a composer.

AN ACKNOWLEDGMENT

HAVING finished, in due humility—and possibly contrition—one volume of its earthly career (a career more or less punctuated by high explosives of a hitherto unknown type), and having received during the course of the year many sincere evidences, small and great, of a wholehearted appreciation on the part of the general public of the many excellencies found throughout the numbers of this first volume, and having been not the creator but only the distributor of those benefits, THE AMERICAN ORGANIST now feels an indomitable gratitude toward the men whose time and talent have served it and the American organ world through it so capably and so satisfactorily and in a way so novel and gratifying to the artistic sensibilities and refinements of its readers (not to mention its own idealism) and in gently lifting the veil of obscurity that in many cases enshrouded the characters behind the names, passes on, in this public manner, its tribute of sincere gratitude to the Associate Editors and Contributors who have made Volume One.

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(Concluded on page 608)

HOPE LEROY BAUMGARTNER, Mus. Bac.



W A L T E R C . G A L E



WARREN R. HEDDEN, Mus. Bac.



HERBERT SAUNDERS, Mus. Doc.



L A T H A M T R U E , M u s . D o c .



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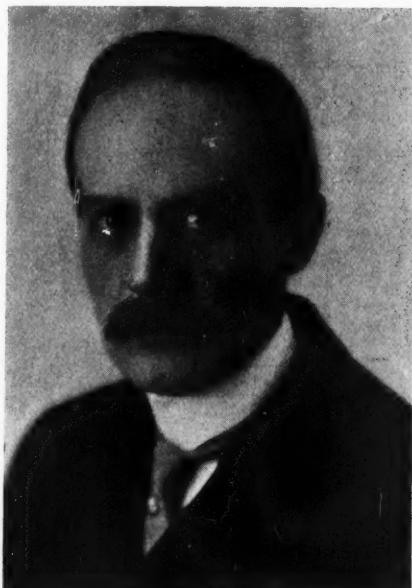
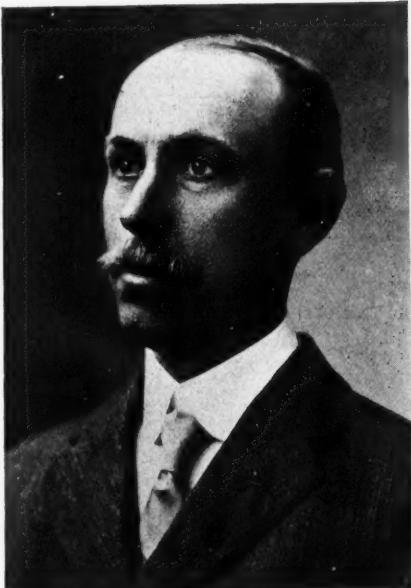
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R E V I E W E R S A N D O T H E R S

To the REVIEWERS and other associates to whom THE AMERICAN ORGANIST is indebted, and to whom no direct reference can, manifestly, be made, is due all of the credit for the high plane on which the Reviews and several other departments have been conducted. To the Reviewers came the obscure, and sometimes difficult and vexing, task of plodding conscientiously through the piles of new music produced in America from month to month. To expect the growing school of American composers to meet the tastes and preferences of but one man before their works could receive adequate and favorable consideration, would be a severe handicap, and a gross injustice: to the Reviewers alone is THE AMERICAN ORGANIST, and the American composer indebted for that happy and healthy circumstance of having its published criticisms based on a concensus of diversified tastes and styles. To these men, then, and to one other whose good influences and valuable suggestions have permeated all the diversified activities of the Magazine, THE AMERICAN ORGANIST is deeply and sincerely grateful, and to them, as to all others to whom it is indebted for the measure of success it has enjoyed, it makes this public acknowledgment in the closing pages of its Volume One.

CLIFFORD DEMAREST, F. A. G. O.
CLARENCE DICKINSON, Mus. Doc.

GASTON M. DETHIER
SIDNEY C. DURST



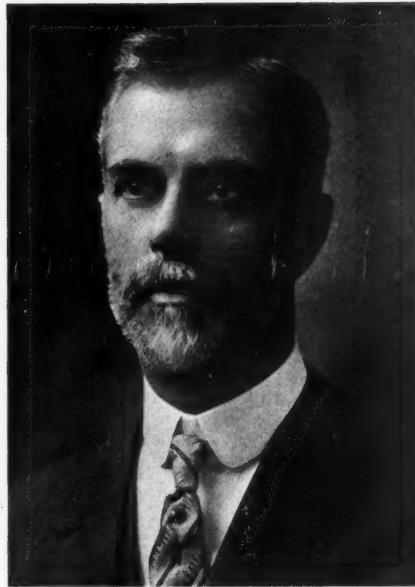
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WILLIAM H. HUMISTON



PERCY CHASE MILLER, B.A., M.A.
H. J. STEWART, Mus. Doc.

HAROLD D. PHILLIPS, Mus. Bac.
R. HUNTINGTON WOODMAN



POINTS AND VIEWPOINTS

OVERSEAS Y. M. C. A. WORK

Reginald L. McAll

Men who enter the Overseas Y. M. C. A. work in France find a chance to exercise every kind of accomplishment. During my stay there last spring, I met artists, business men, architects, and musicians of all kinds, including singers, pianists, and organists. Many of our best musicians have entered the Army and Navy, and they have generally managed to find an organ to play or an audience to entertain.

Some organists are serving as Hut Secretaries, always with the special task of getting up concerts and entertainments. I had the unique chance of working in the foyers du soldat, or huts, with the French Army, and naturally was called upon to organize the music. As each unit was in camp only for a few days a group of singers or reciters had no sooner "found itself" before it was disbanded and another regiment arrived. The hardest thing I had to do was to say good-bye to these fellows after getting to know them so well. The task of finding them depended on the attitude of the O. C., and the first thing to do was to call on him, tell him of the hut and put its facilities at his disposal. His adjutant could tell us of the singers and where their barracks were, and that evening we would start on "repetitions." Seldom indeed was there any printed music, and one had to discover the air from the singer. It was remarkable that nearly always he would start in exactly the right key for the proper range of his song, and then after distinguishing rhythm, number of lines, and obvious modulations, the accompaniment shaped itself. Finally I would ask whether my harmonies sounded natural—and generally they passed muster.

In one concert I played for the sixteen songs without any music, and with such notations on my card as:

"Là haut, Sur la butte"—3 verses, tempo $\frac{3}{4}$, couplet 10 lines and repeat, refrain 8 lines.

In other songs we had the *petit format*

of the words with only the air, which was plain sailing. The poilu always acts as he sings, or perhaps, more accurately, he sings more or less well while he acts. He always recites well, and often in verse.

One regulation may surprise Americans. We never played or sang a war song or march unless by direct request—not even the Marseillaise. The most popular songs were the latest hits—sometimes with an English setting—or folk songs and simple school ditties and canons. The object was always diversion—anything to distract from the War. The men greatly enjoyed being trained in expression. For example, every regiment seemed to have its own version or perversion of the "Quand Madelon," which is to a poilu what "Tipperary" is in England. After hearing the air correctly played they would eagerly learn it, and take great pride in the improved rendering. Then the finer points of expression would be added, and lastly they would try some pianissimo effects—which always gave them much pleasure.

The phonograph has been a perfect boon to them, and the finest operatic and instrumental records were demanded. Many a time I have synchronized the machine with my little folding reed organ, to their great delight.

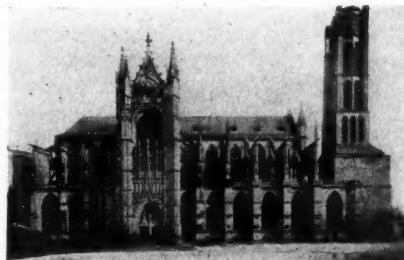
The French Army provides moving pictures, which often travel on a fixed circuit, visiting each camp two or four times a month. There have also been army entertainment troupes, but the poilu prefer their own talent.

There are now 700 huts with the French Army, in each of which we promised to have one American. Unfortunately only 300 have so far gone, and meanwhile the French have asked for 2,000 huts. This is in addition to the urgent demand for huts in the Italian Army, and the ever-present need for men of all kinds in our own camps. Cannot a few organists enlist in this work—by all odds the most essential of all the auxiliary war activities?

I should be glad to answer any questions addressed to me care of the War Personnel Board, 347 Madison Avenue, New York City.

FROM H. L. BAUMGARTNER
With the A. E. F., France

"THE long looked for "American Organist" arrived on the 14th (of October), and I have practically read it from cover to cover. I was particularly interested in Mr. Biggs' letter, for it confirms an opinion I have begun to form from my extremely limited acquaintance with the French style of organ. There is no organ in the town where I am staying at present, but I had a chance to try a Cathedral organ in a city not far



Limoges Cathedral

away, when I spent part of a day there some time ago. The organ was surprisingly small for so large a building. The scheme, as nearly as I can recall now, was something like the following:

PEDAL:	16' Sou Basse	SWELL:	4' Mixture
GREAT:			
8' Bourdon	8' Bourdon	Salicional	
Gamba		Voix Celeste	
Flute Harmonique	4' Flute		
Montre (Diapason)	8' Hautbois	Trompette	
4' Prestant (Principal)	4' Clarion		

"The tone of the Bourdon, Salicional, Gamba, and Flutes was very good (smooth and soft), but not a bit better than that of any good American organ. The reeds were not noticeably better than ours. The only stops that were strongly distinguished from ours were the two representatives of the Diapason class—the 8' Montre and 4' Prestant. Neither of these registers was loud, or even very strong, but what they lacked in strength was fully compensated for by their wonderful brightness. Contrasted

with the dull, hooty diapasons which we so often find in American organs, these diapasons were a delight to the ear. Of course they could not give the thrill of our modern high-pressure monsters, and so I am not advocating the elimination of the big, hooty diapasons altogether; but I should like to see in every large organ having two or more 8' Diapasons, on the Great, at least one of these low-pressure, brightly voiced, singing quality diapasons. The blend of such a diapason with the soft 8' flutes is perfect, whereas a big, bellowing bull of a diapason completely covers the soft flutes.

"Of course, the resonance of a big stone cathedral is wonderful. Any sound whatever is transformed into musical tone in such a building. Even so common a sound as closing the lid of the console set up a vibration that traveled around the building and returned, a tone. That being the case, I am tempted to credit some of the beauty of the organ tone to the natural resonance of the building: and I believe many an American organ, if placed in one of these resonant old churches of France, would not only compare favorably, but far out-class in some particulars, the organ that has graced the building for these many years. What Mr. Biggs has to say about flexibility is right. Give me an American organ every time."

Mr. Baumgartner enclosed a holiday Program of the 72d Regiment C. A. C., which gives a definite idea of how the soldiers entertained themselves when they were not indulging in the pleasing pastime of chasing the overpowered and fleeing cowards.

Patriotic Services, 10 A. M.; Ball Game, 1.30 P. M.; Boxing and Wrestling, 5 P. M.; Vaudeville and Farce Comedy, 7 P. M.

The Patriotic Service program included:

Band—Le Père de la Victoire....Ganne
 Address—The President's Proclamation and its Meaning.

Band—Irish Overture—
 Address—Our National Ensign—
 Band—Selection from Naughty Marietta

Herbert

(Concluded on page 630)

CHRIST CHURCH CATHEDRAL—MONTREAL



THE first Protestant congregation in Montreal was organized in 1763, erected its own building in 1803, became a Rectory in 1818 and the Cathedral in 1850; the present building was erected in 1859 in pure Gothic style, of stone throughout. The present three-manual, fifty-voice organ is a Hill, twice rebuilt; the choir numbers thirty-five ladies and men.

John B. Norton was organist for fourteen years, W. Lynwood Farnam from 1909 to 1913, and Arthur Egg, F. R. C. O., returned from the Royal College of Music in London, where he had been enjoying the Lord Strathcona three-year scholarship, to succeed Mr. Farnam, who had also held the scholarship. Mr. Egg was born in Montreal and is a very young man to be holding such an important post; his musical gifts have given great promise which his present tenure of office is fully realizing. The music of the Cathedral in recent years has been specially cared for, and much interest is taken in the complete list of music sung by the choir, which is published each year. At the Lenten Organ Recitals, instituted in 1909, Bach is given special prominence through complete

Bach Programs and the presentation of his Christmas Oratorio, B Minor Mass, and God's Time is Best. The success of the music of the Cathedral owes not a little to the enthusiastic support at all times given by the Vicar, Dr. Herbert Symonds.

The complete list of anthems used during the past two years, which is herewith printed, shows definitely the musical trend of the Cathedral. To confine a parish to such music is indeed a severe test not only of its musical proclivities but even to a greater degree the sincerity of the religious attitude with which it approaches the Cathedral Services, and its willingness to use music as an aid to worship rather than a bait to church going.

Attwood: Turn Thy face. **Bach:** Christians be joyful; God's time is best. **Brahms:** Blest are they; How lovely are Thy dwellings. **W. Davies:** O Thou that hearest; Blessed are the pure in heart. **DePearsall:** In dulci jubilo. **Farrant:** Call to remembrance. **Franc:** Psalm CL. **Goss:** If we believe; O Savior of the world. **Gadsby:** O Lord our Governor. **Gounod:** Come unto Him; Send out Thy light. **Handel:** And the Glory; For unto us; Surely He hath borne our griefs; Lift up your heads; Since by man. **Haydn:** Achieved is the glorious work; Distracted with care. **Martin:** Hail gladdening light. **Mendelssohn:** The night is departing; As pants the heart; He watching over Israel; How lovely are the messengers; O come let us worship; There shall a star. **Mozart:** Splendente te, Deus. **Ouseley:** It came even to pass. **Purcell:** Thou knowest, Lord; Rejoice in the Lord. **Stainer:** I am Alpha; What are these. **Stanford:** Ye choirs of New Jerusalem. **Sullivan:** O gladsome light. **Tallis:** If ye love me. **Tschaikowsky:** Hymn to the Trinity. **Tye:** Laudate nomen Domini. **Wesley:** Wash me thoroughly; Ascribe unto the Lord; Blessed be God; Lead me, Lord; The Wilderness.

R E C I T A L S

W. H. DONLEY

Guilmant	Marche Religieuse
Massenet	Meditation
Schubert	Moment Musical
Rachmaninoff	Prelude C
Nevin	Scenes of the City
Delibes	Marche et Cortage
Bubeck	Meditation
Maitland	The Optimist
Coleridge-Taylor	Ethiopia Saluting
Nevin	Shepherds All
Rubinstein	Reve Angelique
Novello-Sellars	March of the Nations

W. A. GOLDSWORTHY

Widor	First M'v't (Sym. 6)
Rogers	Arioso
Puccini	Fantasia La Boheme
Debussy	En Bateau
James	Meditation in St. Clotilde
Day	Allegro Symphonique
Chaminade	Pietrette
Coleridge-Taylor	Ethiopia Saluting
Diton	Swing Low Sweet Chariot
Yon	Christmas in Sicily
Stebbins	In Summer
Cadman	Legend
Stoughton	Egyptian Suite
MacDowell	To a Water Lily
Wolstenholme	Question and Answer

LESTER W. GROOM

Widor	Finale (Sym. 2)
Mendelssohn	Nocturne
Franck	Finale
Bach	Prelude in Fugue E
Sibelius	Romance D
Parker	Pastoral
DeLamarter	Suite in Miniature
Kinder	At Evening
Guilmant	March Religieuse

DANIEL A. HIRSCHLER

Liszt	Fantasie and Fugue on Bach
Schubert	Ave Maria
Stoughton	Courts of Jamshyd
Stoughton	Garden of Iram
Verdi	Grand March (Aida)
Tschaikowsky	Andante Cantabile (Sym. 5)
Tschaikowsky	Marche Slav
Macfarlane	Evening Bells and —
Sturges	Meditation

Fumagalli	"Le Chasse"
Callaerts	Intermezzo
Guilmant	Allegro (Son. 1)

E MIL R. KEUCHE N

J. Pierne	Prelude
Beethoven	Adagio
Bendel	Sunday Morning in Glion
Lemare	The Bee
Haydn	Andante (Sym. G.)
Brewer	Romance
Paul Bliss	Arbutus
Ward	Humoreske
Kinder	Battle Hymn of the Republic

NORMAN LANDIS

Frescobaldi	Toccata per l'Elevazione
Ferrata	Reverie Trieste
Capocci	Grand Choeur
Capocci	Romance
Bossi	Hora Mystica
Bossi	Piece Heroique
Yon	Gesu Bambino
Yon	First Concert Study

J. B. FRANCIS McDOWELL

Bach	Prelude and Fugue Em.
Salome	Cantilena Df.
Callearts	Intermezzo
Handel	First M'v't (Conc. 6)
Kroeger	Scene Orientale
Bachmann	Birds of Armenon
Rogers	Suite
Dickinson	Berceuse
Hollins	Intermezzo
Buck	Home Sweet Home

JAMES T. QUARLES

Bach	Fantasie and Fugue G
Beethoven	Minuet G
Widor	Symphony 2
Coleridge-Taylor	Zarifa
Noble	An Elizabethan Idyll
Easthope Martin	Evensong
Guilmant	Finale Ef.

HERBERT FOSTER SPRAGUE

Rousse	Prelude
R. Vierne	Canzone
Vierne	Pastoral (Sym. 1)
Bubeck	Meditation D
J. Gillette	From the South
Stoughton	Softening Shadows
Yon	Il Natale in Sicilia
Stanford	Sonata Eroica

American Guild of Organists



UNITED STATES AND CANADA

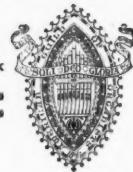
AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

ORGANIZED APRIL 13TH 1896

CHARTER GRANTED DECEMBER 17TH 1896

INCORPORATED DECEMBER 17TH 1909

AMENDED CHARTER GRANTED JUNE 17TH 1909



Address All Official Correspondence to the General Offices:

90 Trinity Place, New York

Warden: Clifford Demarest, F.A.G.O.

Secretary: Miles I.A. Martin, F.A.G.O.

Registrar: Edward Shipp Barnes, F.A.G.O.

Examination: Warren R. Hadden, Mus. Bac., F.A.G.O., A.G.O., 170 West 75th St., N. Y. C.

Sub-Warden: Fred'k Schlieder, Mus. Bac., F.A.G.O.

Treasurer: Victor Baier, Mus. Doc., A.G.O.

Librarian: H. Brooks Day, F.A.G.O.

A GLANCE BACKWARD

JOHN HYATT BREWER

UNDOUBTEDLY most of the readers of *THE AMERICAN ORGANIST* are familiar with the early history of the Guild but a glance backward may punctuate a few facts in regard to the efforts of the faithful few whose belief in the growth of the enterprise and the necessity of increasing a general interest in that growth led to the formation of Chapters.

The formative period of the Guild of Organists from 1896 for several years was fraught with difficulties and dangers, interest lagged and often the finances were at a low ebb.

The working-force at first consisted of Founders and a few members who had taken the examinations, but through the energy and much personal sacrifice of officers, councilmen and members at large the organization was kept in existence. The impetus given by the original incorporators (I was one of the 15 who secured the Charter) fluctuated in spite of the endeavor to stimulate knowledge and interest in the aims of the Guild by Public Church Services of a Festival character and a high order of merit given in various cities: by Organ recitals: by public meetings and the get-together of an annual dinner, serving to enhance the social and fraternal features of Guild demands.

During the Wardenship of R. Huntington Woodman, a Chapter was inaug-

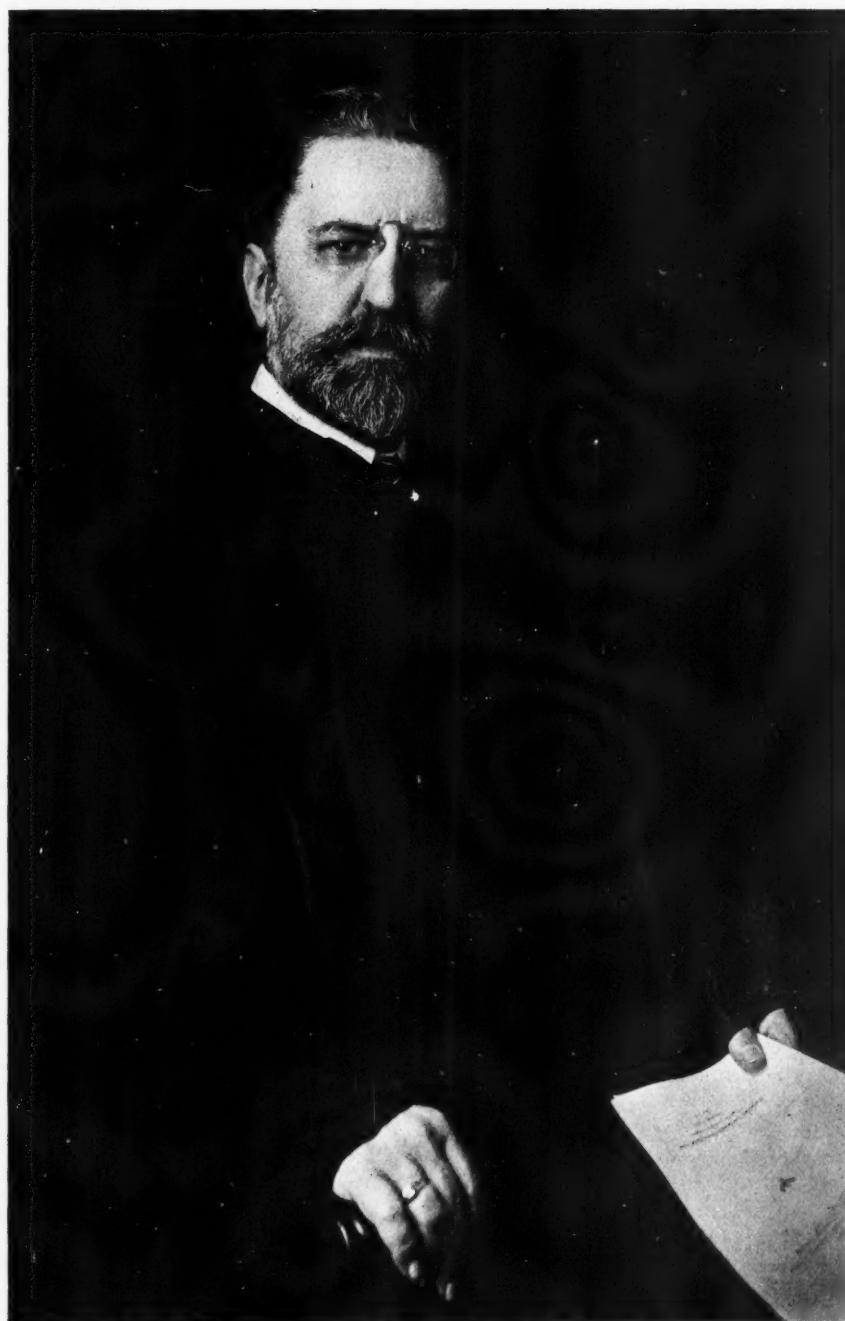
urated in Philadelphia, Pa., (1902) and after a few years of its successful and pronounced existence the Council voted to further extend this movement.

When I was elected Warden in April, 1905, the membership consisted of 117 Founders, 23 Fellows, 102 Associates and one Life member, the latter being Walter J. Clemson who it will be remembered generously contributed early in the Guild's history an annual prize medal to stimulate the composition of good church anthems.

In December, 1905, instructed by the Council a committee of two, I, as Warden and H. Brooks Day, Registrar, visited Boston, Mass., to inaugurate a Chapter in New England. A meeting was called December 28, to the studio of E. E. Truette, of the 26 Founders of the Guild in Massachusetts, Rhode Island, Maine, New Hampshire and Vermont, together with local Boston organists not members of the Guild. Twenty-two members and invited organists were present and letters were received from nine others unavoidably absent but heartily in accord with the undertaking. The project being duly considered and plans formulated for the Chapter, action was taken and voted upon resulting in the appointment of George A. Burdett, Dean, Arthur S. Hyde, Secretary, and Warren A. Locke, Treasurer, as officers of such a Chapter.

The action thus accomplished by the Warden and Registrar was thereafter ratified at the general meeting of the Guild in New York, January 1, 1906.

JOHN HYATT BREWER, Mus. Doc.



(c) Underwood & Underwood Studios, N.Y.

Thus came into being the New England Chapter which has more members now than the entire Guild had at that time and which maintains its activities in a most commendable and ambitious manner.

At the Annual Meeting of January 1, 1906, several propositions were made to extend the Guild's influence.

A motion was made by Charles T. Ives and seconded by Mark Andrews "to elect a class of *members* without examination." This epochal motion was adopted by the 75 members present. It marked the beginning of the growth of the Guild from a purely Academic body to the enlarged membership of nearly 2,000 at present. The idea was deemed an excellent one but in its consummation, the organization was nearly disrupted by a protest from several Academic members to the Regents at Albany, who granted our charter. This brought the question of its legality squarely up to the authorities and resulted in our securing an amended charter (1909) "giving the Guild power to form, establish and disband chapters or branches in any state of the Union or Canada." "The membership consisting of Founders, Academic Members (Fellows and Associates), Non-Academic Members (Colleagues, Honorary Officers, Honorary Associates, Honorary Members and Subscribers)." Also, "The Guild shall have power to conduct examinations in practical organ playing at such places or centers as will best accommodate candidates in all parts of the United States or Canada, in conformity with the laws of such States and Canada."

Since that time interest in the examinations has steadily grown and the results have been most gratifying and promising for the future good of the Guild. The Judges have been men prominent in the field of music and the yearly examinations have been stimulated by the untiring zeal of the Examination Committee who have given to this task enthusiastic and judicious devotion. To them the Guild owes a lasting debt of gratitude.

In June, 1907, the Council authorized the formation of the third Chapter of the Guild, that of the Western, (now Illinois) Chapter. Accordingly I was sent to Chicago for this purpose and after conference with those already members and others who were interested, the Chapter was duly formed with a membership including leading musicians of the middle West. Of this chapter, Harrison M. Wild was elected Dean; Arthur Dunham, Sub-Dean, and Wm. E. Zeuch, Secretary.

My term of Wardenship ended in 1908 and a further record regarding the rapid growth of the Guild and the increased number of Chapters can be more fully given by subsequent Wardens, among them Warren R. Hedden who enlisted our musical brethren in Canada to join our forces and who also added a number of Chapters throughout the states; Frank Wright whose memorable trip on behalf of the Guild to the Pacific Coast was so rich in results; J. Warren Andrews who enrolled several chapters and presided over the first convention during his term of service; Walter C. Gale and Clifford Demarest, the present Warden, both of whom have been instrumental in advancing the work of the Guild.

Each Warden has enlarged in some marked degree the purposes for which the Guild stands and it would be a valuable asset to its archives if the contribution of each successive Warden could be published in pamphlet form dating from the days of Gerrit Smith, (1896-99) of beloved memory, the acknowledged originator of the Guild.

The Guild is building not only for the present but for the future and music in this country will some day realize what has thereby been done in its cause.

A roster of the names of the early pioneers would properly belong to this article.

It is to the loyalty of those men and women whose vision was prophetic and whose courage never failed that the Guild of today owes its existence and progress. All hail to them!

SOUTHERN CALIFORNIA SIBBLEY G. P E A S E



Dean: Ernest Douglas, F.A.G.O., 523 South Olive Street, Los Angeles.

Secretary: W. C. Vernon Howell, 1333 Stanley Avenue, Los Angeles.

Treasurer: W. C. Vernon Howell, 1333 Stanley Avenue, Los Angeles.



CHARLES H. DEMOREST came to Los Angeles from Chicago about nine years ago. He has given many recitals in and around Los Angeles and has appeared as soloist with the L. A. Symphony and the People's Symphony Orchestras, playing the Second Guilmant Concerto the first time in America with the latter. In 1917 Mr. Demorest played the organ part of the Strauss Symphony with the Minneapolis Orchestra on its first visit to the Coast. Mr. Demorest has an orchestra of seventy-five children in connection with one of the large L. A. department stores and has built it from ten to seventy-five members, attaining excellent results in conducting this large body of youngsters. He has also conducted two light operas which were staged with chorus, soloists and full orchestra. As a composer Mr. Demorest has published a few sacred songs and

piano pieces; among his unpublished numbers are two sacred quartets, a Sonata and Variations for organ, and a string quartet. One publisher has just taken nine piano teaching pieces. For three years he was Organist and Director of one of the largest picture houses. For the past eight years he has well filled the position of the Third Church of Christ Scientist. His many pupils are successfully filling positions in Churches and theatres.

For the October meeting the men of the Chapter were most wonderfully entertained by our own Capt. (Dr.) Raymond B. Mixsell and his charming wife at their estate on Oak Knoll near Pasadena. The Doctor has just returned from Red Cross work in France, so this was a happy reunion for us all. We spent an hour or so roaming over the several acres of gardens surrounding his home. Then over thirty of us were served dinner in the arbor. The rest of the evening was spent in the music room where our host has a three manual organ. The following program was given: Fantasie, L. C. Marsh; Scherzo, C. H. Marsh; (Charles H. Marsh): Toccata, Calalerts; Pastorale, Franck; The Little Shepherd, Debussy; Caprice, Tufts; (C. A. Tufts): Minuet, Mozart; Scherzo, Guilmant; Prelude and Fugue in B Minor, Bach; (Dr. Mixsell).

Clarence Albert Tufts has given up his theatre and taken the position at the Second Church of Christ Scientist, Alfred Butler resigned.

Our Dean, Ernest Douglas, F. A. G. O., nearly missed playing one Sunday at St. Paul's Church for the very good reason that he was in jail until three o'clock that morning! Mrs. Douglas is quite young looking and Mr. Douglas couldn't show a draft card, so to jail he journeyed with about 2,000 others. But it was the greatest compliment he ever had, so he says, and is very proud of it, too. (He is 53 years of age but the police wouldn't believe it!)



K A N S A S M I L D R E D H A Z E L R I G G

Dean: Frederic Rogers, Hutchinson.
Secretary: Alfred Hubach, First M. E. Church, Independence.
Treasurer: Mrs. Paul R. Utt, 629 S. Willow Street, Ottawa.

ELIAS A. BREDIN, A. A. G. O., the newly-elected Dean of the School of Fine Arts at Washburn College, Topeka, is a member of the Illinois Chapter. Mr. Bredin takes the place of Horace Whitehouse of the Kansas Chapter. Mr. Whitehouse has been called to take charge of the music work at Ohio Wesleyan University. Mr. Bredin began his chosen work as solo boy at St. James' Episcopal Church, Chicago. He was afterward organist of this church and at the Church of the Ascension. After graduating from Northwestern University, Mr. Bredin was instructor in voice and organ at the University of Wisconsin for nine years. He returned to Chicago as organist at St. Luke's, Evanston, and served as assistant choral director of the North Shore Festival, 1911-1912. For three years, Mr. Bredin was organist at the First Presbyterian Church, Evanston, and for four years Director of the School of Music of Eureka, Illinois. In addition to being a competent organist, Mr. Bredin is an excellent tenor soloist. With the exception of two brief trips abroad, he has received all his musical training in this country. Kansas organists are fortunate in being able to welcome Mr. Bredin to the state.

An attractive booklet of the minutes of the 1918 Kansas State Music Teachers' Association has been mailed recently to the organists of Kansas. An interesting resume of an address by Charles S. Skilton on "The Outlook for the American Opera" is included in the report. Members of the Kansas Chapter who gave selections on the program were Alfred Hubach, Mrs. Paul Utt, Daniel A. Hirschler, and Charles S. Skilton. The next meeting will be held at Emporia,

February 12, 13, and 14. The program committee consists of D. A. Hirschler, F. A. Beach, and Mildred Hazelrigg.

The committee on accrediting teachers of the K. S. M. T. A. in response to requests for a higher grade of certificate in Organ, Piano, Voice, and Violin than the one previously conferred, has been authorized to arrange for examinations for such certificate. The new certificate will be called the Associate. Candidates will be required to pass a written examination in Harmony, History, and their special subject—Organ, Piano, Violin, or Voice. They must also give a performance of one number from the list of suggested compositions or a piece approved by the examiners as of equal merit. The compositions suggested in Organ are Bach: Trio Sonatas, Little G Minor Fugue, Toccata and Fugue in D Minor, Fugue in E flat ("St. Ann's"); Mendelssohn: Sonatas Nos. 1, 4, 6, Prelude and Fugue in C Minor; Guilmant: Sonatas 1, 3, 5, Funeral March and Seraph's Song, Religious March, Lamentation, etc.; Widor: Pastorale (Sym. 2), Andante Cantabile (Sym. 4), Toccata (Sym. 5); Accompaniments of oratorio arias and modern songs. Examinations will be held on Saturday, January 5th, at Emporia, Hays, Lawrence, Hutchinson, and Manhattan. Kansas organists who are members of the accrediting committee are Charles S. Skilton and Frederic Rogers. They will have the assistance of Hagbard Brase, R. H. Brown, and D. A. Hirschler.

Included among the names of those recently accepted for over-seas service by the Y. M. C. A. is that of Dr. Frederic Rogers, Dean of the Kansas Chapter.

A M O N G O U R S E L V E S

R. Huntington Woodman is organist of Brooklyn's First Presbyterian Church, and, which is hardly worth stating, known all over America as a writer of

songs and choral music. Besides these things, Mr. Woodman is a man who takes his own medicine, having indulged in the F. A. G. O. races in 1902, emerg-

NEW ENGLAND

WILBUR HASCALL



Dean: Everett E. Truette, A.G.O., 218 Tremont St., Boston.
Secretary: John Harmann Loud, F.A.G.O., 1 Dwight St., Brookline.
Treasurer: Wilbur Hascall, 36 Bromfield St., Boston.

The First Executive Committee meeting of the Chapter following the summer holidays, was held Monday evening, September 30th, Dean Everett E. Truette in the chair.

The newly elected members of the Committee were present.

Much business of a new and interesting nature was introduced and discussed most fully. One of the important matters decided upon was the forming of sectional groups in cities in New England outside of Boston. In these groups a local colleague appointed by the Executive Committee may, under the supervision of the Committee, arrange for Socials, Recitals and Services, in this way drawing closer together resident colleagues and developing an impetus which would breathe new life into their own group in particular and affect favorably the whole New England Chapter. Five of these sectional groups were decided upon as follows:

1. Portland, Me., under direction of Alfred Brinkler, F. A. G. O.
2. Providence, R. I., under direction of J. Sebastian Matthews.
3. Fitchburg, Mass., under direction of Herbert C. Peabody.
4. Southeastern Massachusetts, under direction of Walter J. Clemson, M. A., A. G. O.
5. Western Massachusetts, under direction of William C. Hammond, A. G. O.

New members of the Executive Committee were chosen, William E. Zeuch to take the place of W. Lynnwood Farnam now in the Service, and Charles D. Irwin in place of George A. Burdett who as ex-Dean becomes automatically a member of the Committee.

The first Social of the Chapter for the current year was held at the rooms of the Harvard Musical Association, 57A Chestnut St., Monday evening, October 28th, at 8 o'clock.

There was a large attendance, and Arthur Foote, who since his sickness some years ago, has not been able to be

present at our deliberations, was heartily greeted by all.

The meeting opened with a symbolical symposium by the officers. Dean Truette struck a key-note of renewed effort and work and a busy year is ahead of the Chapter.

Papers were read by John Herman Loud, F. A. G. O., on "Preludes and Postludes," and Benjamin L. Whelpley on "Songs and Song Writing," which were much enjoyed.

Refreshments were served after the business meeting.

Prospectus of the Recitals, Services, etc., for the Season 1918-1919.

Subject to any rulings of the Public Service Commissions which may become necessary.

Oct. 28—Rooms of the Harvard Musical Association, First Social Meeting.

Oct. 29—Portland, Me., Studio of Alfred Brinkler, Social Meeting for the members in the Portland District, under the direction of Alfred Brinkler, F. A. G. O., Local Representative. The Dean will deliver his Stereopticon Lecture on "Consoles."

Nov. 4—Providence, R. I., Assembly Room of Grace Church, Social Meeting for the members in the Providence District, under the direction of J. Sebastian Matthews, Local Representative. The Dean will deliver his Stereopticon Lecture on "Consoles."

Nov. 11—The Old South Church, Organ Recital by Henry E. Wry.

Nov. 18—Arlington St. Church, Organ Recital by B. L. Whelpley.

Nov. 25—Park St. Church, Organ Recital by John Hermann Loud, F. A. G. O.

Dec. 2—Emmanuel Church, Organ Recital by Albert W. Snow.

Dec. 9—Central Church, Public Service under the direction of Raymond C. Robinson, F. A. G. O., assisted by Mrs. Florence Rich King, A. A. G. O., John

D. Buckingham, A. G. O., and Frederick N. Shackley.

Dec. 16—Rooms of the Harvard Musical Association, Second Social Meeting. Ernest M. Skinner will give a talk on Organ Pipes, with practical illustrations.

Jan. 6—Church of the Advent, Organ Recital by Francis W. Snow.

Jan. 13—South Cong. Church, Public Service under the direction of William E. Zeuch, assisted by Mrs. Antoinette Hall-Whytock, A. A. G. O., Francis W. Snow and C. D. Irwin.

Jan. 20—Mt. Vernon Church, Public Service under the direction of Kenneth Shaw Usher, assisted by George A. Burdett, Herbert C. Peabody and H. R. Austin.

Jan. 25-30—Annual Dinner. (Exact date to be announced).

Feb. 2—Harvard Club, Organ Recital by Henry M. Dunham and Homer C. Humphrey.

Feb. 17—Unitarian Church, Quincy, Organ Recital. (Organist to be announced).

Mar. 10—Emmanuel Church, Organ Recital by Harry Jepson of Yale University.

Mar. 11—Rooms of the Harvard Mu-

sical Association, Third Social Meeting.

May 1-10—Annual Meeting (Exact date to be announced).

May 14—Christ Church, Fitchburg, Public Service, under the direction of Herbert C. Peabody (Assisting Organists to be announced).

A few additional services are being planned.

Subscribers may receive two tickets to the Recitals and Services of the Chapter by sending one dollar to Wilbur Hascall, Treasurer, 36 Bromfield St., Boston.

Everett E. Truette, Mus. Bac., A. G. O., Dean.

B. L. Whelpley, Sub-Dean.

John Hermann Loud, F. A. G. O., Secretary.

Wilbur Hascall, Treasurer.

Executive Committee Members—John D. Buckingham, A. G. O.; Albert W. Snow, Homer C. Humphrey, William E. Zeuch, Raymond C. Robinson, F. A. G. O.; Francis W. Snow, Henry M. Dunham, A. G. O.; Allan W. Swan, A. G. O.; Charles D. Irwin.

Ex-Officio (Past Deans)—George A. Burdett, A. G. O.; Hamilton C. Macdougall, Mus. Doc., A. G. O.; Walter J. Clemson, A. M., A. G. O.

ing successfully and thereby proving to the rest of mankind how harmless and pleasant was the ordeal. Mr. Woodman's specialty, in executive music, is his Choir and what he does with it; his Guild Convention address, herewith reproduced, deals with the themes to which all his addresses fall victims—if given half a chance. So the article can be read as coming from an enthusiast, a man of national fame backed up by a genuine worth in musicianship which even outruns the fame, and a really truly American can born and bred in very Brooklyn.

Edith B. Athey, Washington, D. C., gave two recitals for Red Cross work during her vacation.

Harold Jackson Bartz, F.A.G.O., of the First Presbyterian Church, York, Pa., entered the service September 6th, in Co. 29, 8th Training Bu., 153d Depot Brigade, Camp Dix, N. J.

William B. Colson gave a series of Twilight Recitals in the Old Stone Church, Cleveland, Ohio, on the Monday evenings of October.

Miss Helen R. Cook, A.A.G.O., gave her first organ recital, which was the second ever given in Whitehouse Station, N. J., October 3d, using among other works, Dubois' "Toccata," Guilmant's "Caprice," Stoughton's "Chinese Garden," and the "Finale" from Guilmant's Fourth Sonata.

Charles M. Courboin played his own "Toccata" on a recent program in his Syracuse church.

Cornelius Masten Estill, recently of St. Peter's P. E. Church, New York, died October 10th of influenza. Mr. Estill began his music work as a choir-boy with J. Henry Francis, Charleston, W. Va., but recently had been in New York as a student, where he held several posts,

C E N T R A L N E W Y O R K

R E B A B R O U G H T O N M A L T B Y

Dean: Gerald F. Stewart, Trinity Place, Watertown.
Secretary: Wilhelmina Woolworth, 555 State Street, Watertown.
Treasurer: John P. Williams, 130 Addington Place, Utica.



THE first meeting of the season was held in Utica Tuesday evening, October 15th, with dinner at the Masonic Temple.

The following letter is self-explanatory: "For some time I have wished our Chapter could have more candidates for the A. A. G. O. If any one of our colleagues is really musical, determined to present himself for the examination, I will be willing to give him lessons in Piano, Organ and Theory each week, free of charge, provided he will promise to study not less than one hour daily in each subject.—C. H. H. Sippel."

There is surely no one in our Chapter better qualified to assist a student to prepare for the Guild Examinations than Mr. Sippel, and it is most earnestly hoped that some one will take advantage of his most generous offer.

The Chapter meeting at Utica in October was devoted largely to the formulation of plans for the season. Mr. John P. Williams, treasurer, has arranged for the meeting and dinner at the Masonic Club, which was thoroughly enjoyed by all present. It had been expected that the members would have the pleasure of meeting and welcoming to the Chapter Hugh MacKinnon (who succeeded DeWitt C. Garretson at Grace Church, Utica), but Mr. MacKinnon was unfortunately a victim of the prevailing epidemic and could not attend.

PLANS FOR THE SEASON.

John O. Lundblad, of Rome, chairman

of the Program Committee, announced that on the evening of Tuesday, December 17th, there would be a Recital at the First Baptist Church, Syracuse, by Pietro Yon, under the auspices of the Chapter. The Chapter will hold an informal reception for Mr. Yon prior to the Recital in the Guild rooms at the church.

Further plans include: January: Guild service at Zion Church, Rome, under the direction of J. O. Lundblad. March: Recital, First Baptist Church, Syracuse, by Charles M. Courborn. May: Service at Trinity Church, Watertown, under direction of Dean Gerald F. Stewart.

George Van Deusen, of St. Paul's, Syracuse, has been in ill health for some months, necessitating his having his work undertaken by a substitute a part of the time. His many friends in the Chapter will be much pleased to hear of his complete recovery.

Will any member of the Chapter who may enter a branch of the Army or Navy, or take up any war work such as Y. M. C. A., Red Cross, etc., please notify the Chapter Secretary, so that his name may be added to the service roll, and arrangements made to forward his copies of *THE AMERICAN ORGANIST* to him wherever he may be?

Mrs. Reba B. Maltby gave the first of a series of fortnightly Recitals on the organ at Emmanuel Church, Little Falls, November 1st.

leading eventually to the St. Peter appointment last year. Though not yet beyond his twenties, Mr. Estill had delved in composition with much promise and otherwise developed music gifts which were beyond the ordinary. He is survived by a widow and two daughters. **H. A. Fricker**, M.A., Mus.Bac., gave a series of recitals in the Metropolitan Church, Toronto, Saturday afternoons of September and October.

Mrs. F. W. Nichols entertained the St.

Cecilia Club, Houghton, Mich., with an organ recital on her own residence organ.

Charles Pearson has enlisted in the S. A. T. C. in Carnegie Institute of Technology, Co. B.; he retains his position with the 2d U. P. Church, Wilkinsburgh, as long as he remains in Pittsburgh.

Dr. H. J. Stewart has entirely recovered from the automobile accident of last summer in which he sustained fractures of the wrist bones besides other minor injuries.



WESTERN NEW YORK NORMAN NAIRN

Dean: Norman Nairn, 29 Sumner Park, Rochester.

Sub-Dean: Emil R. Keuchen, Buffalo.

Secretary: Mrs. Wallace Miller.

Treasurer: Miss Lucy McMillan.

Registrar: Fred. C. Lee.

THE Chapter has lost two of its members by death within a short time, their cases of influenza developing into pneumonia. Ex-Dean Walter Henry Carter died at his home, Long Meadow, Pittsford, October 23, after an illness of but three days. Funeral services were held at Christ Episcopal Church on October 25, and at that time the organ over which Mr. Carter had presided for 16 years was silent, flowers being banked about the console. Mr. Carter was born in Bristol, England, and obtained his musical education in that country. He held diplomas from the Incorporated Society of Musicians of England and was a member of the Royal Academy of Music of London. He came to America in 1890 and was organist of St. Mark's, Brooklyn. Later he went to Portland, Me., where he was organist in St. Luke's Cathedral, coming from Portland to Rochester to assume the post of organist and choirmaster at Christ Church. Since his coming to Rochester Mr. Carter had become widely known for his excellent musicianship and for his great interest in furthering musical projects. In addition to having been dean of the Chapter for two years, he was chairman of the Monroe County Chapter of the N. Y. S. M. T. A., which he had been instrumental in organizing. For several years he was musical reviewer for the Rochester "Herald." Mr. Carter worked untiringly for the interests of the guild. He was a Christian gentleman, with whom to converse was to be uplifted. A sterling tribute was paid by the rector of Christ Church, Rev. David Lincoln Ferris. His wife and two small sons survive him.

Harold Tower gave his third annual series of Recitals in St. Mark's Pro-Cathedral, Grand Rapids, Mich., on the Friday evenings of October.

Carl R. Youngdahl, Dean of Music of Lutheran Ladies' Seminary, has been appointed organist of Trinity Lutheran Church, Red Wing, Minn., and also of

In the death of First Sergeant Frank King, Camp Dix, October 6, a career of great promise was cut off. He had just passed the examination for an officers' training camp and had received his appointment when he was taken ill. Sergeant King was formerly organist at Monroe Avenue Methodist Church, Rochester, a member of the Park Band, pianist at the Piccadilly Theater, and a member of the Rochester Musicians' Protective Association. He was considered a promising organist when he resigned his church position to take up theatrical work. He was of strong character and a likable disposition. He was unmarried. A military funeral was accorded him on October 11.

Four members of the Chapter are now in the service of their country, and a fifth is soon to enter. Kyle M. Dunkel, St. Paul's Episcopal Church, is in Y. M. C. A. work in France; Fred C. Lee, Third Presbyterian Church, is in camp at Syracuse; Charles H. Sharp, First Baptist Church, is at the Great Lakes Naval Training Station; and John Adams Warner, Temple Berith Kodesh, is captain in the New York State Troopers, stationed near New York; Mr. Chapin, Brighton Presbyterian Church, is soon to leave for camp.

The influenza epidemic eliminated all activities in Rochester which would tend to draw an assemblage together, canceling plans made for recitals the early part of the season. However, recitals will be given in the near future by Charles M. Courboin of Syracuse, Samuel A. Baldwin of New York, and Edwin Arthur Kraft of Cleveland.

the vesper services of the First Presbyterian.

Yale University announces a series of five recitals in Woolsey Hall by Harry Benjamin Jepson, professor of organ at Yale; the proceeds go to the maintenance of the instrument.

N O R T H E R N O H I O

P A T T Y S T A I R



Dean: Dr. George W. Andrews.
Sub-Dean: Dr. Henry F. Anderson, F. A. G. O.
Secretary: Frederic Stivens, A. A. G. O.
Treasurer: Charles M. Coe.
Registrar and Librarian: Miss Patty Stair, F. A. G. O.
Auditors: George M. Yost, Mr. Breyer.

THE outbreak of influenza in Cleveland during the month of October has proved an even more serious obstruction to Guild activities than the coal shortage of last season but at the present writing does not give promise of so long a duration. All churches, schools, and theatres have been closed for more than a fortnight, and all club meetings, either public or private, forbidden. All local programs have had to be abandoned for the time being. This has affected Mr. Colson's series of twilight recitals at the Old Stone Church, and M. Charles

Courboin's opening Guild recital in Oberlin previously announced.

Notice of just how far this has affected plans in other parts of the chapter in outlying towns has not yet reached this department.

The Austin Organ Co., of Hartford, Conn., has just closed a contract for the installation of a four-manual organ in the Masonic auditorium on Euclid Avenue. The instrument will contain fifty stops and will of course be modern in every detail of construction and voicing.

The Music of Italy composed the program of the first Community Vesper in the Glen Ridge Congregational Church, N. J., October 6th; November 3d presents England, in the second concert. Mrs. Fay Simmons Davis is to be complimented for her preparation and direction of these important civic musicals.

The Kotzschmar Club of Portland, Me., scheduled its opening meeting of the season in the First Parish Church, October 13. It should have known better. Later meetings, which it is hoped will be permitted, are scheduled for November 12, Dr. Latham True on "Impressions of a Season in New York"; December 10, Dr. F. L. Jackson, "Fragments of the Art of Singing"; January 14, Charles R. Cressey, "The Source"; February 11, G. W. Pennell, "Will C. Macfarlane and His Music"; March 11, George E. Smith, "Folk Songs of the Allied Nations"; April 8, Arthur L. Douglass, "Modern Jewish Music"; May 13, Annual Meeting.

Take your Volume One of THE AMERICAN ORGANIST to your nearest bindery (your printer will help you find it) for permanent preservation by binding.

THE AMERICAN ORGANIST would again take the liberty of reminding the Guild subscribers that their subscriptions expire with this issue, and, as fully explained on page 576 of the November issue, in order not to be delayed in the receipt of their copies for the coming year, their Guild Dues should be sent through the usual channels as expeditiously as possible. This request is repeated for your convenience as well for the magazine's. It takes extra time to adjust subscriptions that are to begin with issues already off the presses and in storage.



SOUTHERN OHIO

Dean: Sidney C. Durst, F.A.G.O., 220 West 7th Street, Cincinnati.
Sub-Dean: John Yoakley, A.A.G.O., 222 West 4th Street.
Secretary: C. Hugo Grimm, 2232 Fulton Avenue, Walnut Hills.
Acting Secretary: Gordon Graham, 3209 Reading Road.
Treasurer: J. Alfred Schehl, A.A.G.O., 1137 Seton Avenue, Price Hill.
Registrar: Wm. H. Grubbs, 322 West 4th Street.



Charles J. Young, A. A. G. O.

ONE of the youngest (pun unintentional) and most capable of the members of our Chapter is Charles J. Young, at present organist of Saint George's Roman Catholic Church. He was born in Cincinnati, August 14th, 1887, and studied at the College of Music of Cincinnati, from which he was graduated with distinction, and was also the recipient of the Springer gold medal. His teachers in organ were Mrs. Lillian Arkell Rixford and Adolph H. Staderman. The latter also had the pleasure of instructing him in piano playing and in the theory of music. Louis Victor Saar and Albino and Romeo Gorno are also numbered among his teachers. Mr. Young was one of the charter members of the Chapter, and took the Associate-

ship Examination in 1916. He served as accompanist of the Mozart Club for five years, and in a like capacity for the famous Orpheus Club during the past six years. During the illness of the director of the Orpheus Club, he also successfully directed its concert. For eleven years he was organist and choir-master of Saint Bonaventura's Church, leaving there some two years ago to take up the work at Saint George's, where he has been very successful. Mr. Young is one of the most popular of our teachers and has large classes in piano, organ and theory; his playing is that of a highly trained and talented musician.

Chapter activities have been greatly hampered by the influenza epidemic. The first event was to have been a lecture recital by the Dean, Mr. Durst, on his hobby, Spanish Organ Music, on Oct. 7th, but the city authorities closed all churches, schools and theatres—in fact, gatherings of any kind—the day before, and the ban has not yet been lifted. We now fear our second event, Mr. Courboin's recital for November 6th, may have to be postponed.

The program committee have prepared a very fine program for the season, which includes, besides the recitals of Courboin, Heinroth and Noble, recitals by Mrs. Rixford, Mr. Staps, Miss Strautman, and Miss Eilers.

Acting Secretary Graham is scheduled for a return engagement recital before the Musical Club of Portsmouth, Ohio, Nov. 4th (influenza permitting).

Our popular Secretary, C. Hugo Grimm, is still at Camp Sherman and has been made a Sergeant. He nearly "passed in his checks" with influenza, but we are glad to learn that he is himself again.

NORTHEASTERN PENNSYLVANIA

ELLEN M. FULTON

Dean: J. D. Murphy, F. A. G. O., Church of the Nativity, Scranton.
Secretary: Ellen M. Fulton, 1137 Capouse Avenue, Scranton.
Treasurer: Augusta Fritz, 1406 Jackson Street, Scranton.



AT a recent meeting of the Executive Committee a unanimous vote of thanks was tendered Miss Marion Wallace for her excellent work in Wilkes-Barre. In addition to her arduous duties as organist of the Kingston M. E. Church, and as teacher of a large class of pupils, she has already found time to secure two new members for the Chapter, and expects others before the season is over.

We are anticipating with much pleasure the treat our former Dean Frank J. Daniel has in store for all such as appreciate good organ music well played. He will present an excellent program under Guild auspices at St. Peter's Cathedral on Thanksgiving.

Mr. T. E. Evans (Olyphant, Pa.), Mr. W. G. Davies, Wilkes-Barre, and Mr. Frank Homer have joined the military forces.

E. M. F.

It was a delightful surprise to the members of our Chapter to hear that our faithful and efficient secretary, Miss Ellen M. Fulton, had been engaged to succeed Charles H. Doersam at the Second Presbyterian Church. The position at the Second Church is a very prominent and desirable one and the Chapter extends to Miss Fulton its heartiest congratulations.

J. D. M.

Copy for Guild columns should be mailed to reach **THE AMERICAN ORGANIST**, The World Building, New York, N. Y., on or before the 8th of each month; photographs two weeks earlier. News items and notices cannot be printed unless signed by the sender, who, when writing of events that will have been past when the issue reaches the subscribers, should prepare the wording accordingly.

The men of the Army and Navy who have given up their positions for the Nation's service, and who desire new posts as organists and choirmasters upon their return to civil life, are invited to send their cards to **THE AMERICAN ORGANIST**, The World Building, New York, N. Y., for insertion without charge. Full particulars will be given in the next issue, or to such men by mail upon request.

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R E V I E W S

(Reprinting from these "Reviews" restricted to respective publishers)

RENE L. BECKER (Church)
Chanson d'Amour (75c)



IN song form with accompaniment, this Chanson has more stamina, more virility than most compositions in this form. Variety is created by the middle section which moves in sustained chords to the climax, then drops back into the original melody. It is an effective, quite recital number. (5)

Reve des Anges (60c)



A short number which organists will find attractive and worth while adding to their repertory. It is in song form, with plaintive, "hovering" theme. (5)

CLARENCE DICKINSON (Gray)
"In the Day of Battle" (60c)



ONE of the strongest and best songs of war times; exceptionally well written, modern with perfect naturalness, not difficult to sing, ranges from E flat to A flat for high voice. Bliss Carman wrote an exceptionally American text and Clarence Dickinson clothed it with a musical structure in which the theme of the first two measures is used with an emotional intensity that grips the hearer as well as the interpreter; the indomitable tread of the chromatic

octave bass vitally suggests America's determined "force without limit." This song is exceptionally appropriate for either church or concert use. (1)

J. FRANK FRYINGER
Vesperale (60c)



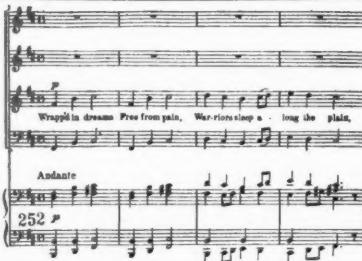
ONE of Mr. Frysinger's numerous light numbers constructed around an attractive melody with a left-hand accompaniment for marking the rhythm with the pedal; preluded and also closed by a chime passage which can have its effect only in the imagination of the hearer—the tune selected for the chimes is one that depends upon its harmony, not its melody, for effect. Nevertheless, the melody of the first and last sections of "Vesperale" insure it a welcome in every church audience, and the simplicity of its structure renders it very easy for the average organist to play. (2)

J. R. GILLETTE (Schmidt)
"Thou knowest, Lord" (12c)



For soprano, tenor, baritone solos and chorus; simple, easy to sing, and melodious. (4)

GRIEG-HARLING (Gray)
"Invocation" (10c)



AN effective, colorful arrangement for either mixed or male voices of Grieg's well-known theme; easy to sing, suitable for church or concert use. The low notes of the basses are used effectively to add the necessary color; possibly for some choirs it might be transposed even lower with good effect. The somber ending is not an anticlimax but a doubly forceful expression of the solemn responsibilities resting upon those for whom the glories of victory have been purchased by others at supreme sacrifice. (1)

C. S. MALLARD (Gray)
"Abide with me" (12c)

AN extremely simple anthem for bass solo, soprano-contralto duet, and chorus; of the kind of melody Methodists would call "sweet." (2)

HERBERT SANDERS
"Lights glittering Morn" (18c)

A VIGOROUS Easter anthem with some little contrapuntal treatment and an unaccompanied hymn-like middle section

that merges into a return of the vigor of the other materials. Comparatively easy to sing, set against an independent accompaniment with musicianly hand. (2)

H. R. SHELLEY (Flammer)
"Angel voices ever singing" (16c)

COMPARATIVELY simple anthem for bass solo and chorus, melodious, easy. (4)

"Come gracious Spirit" (16c)

A VERY simple anthem for soprano solo

and chorus, demanding a soprano with good voice control and some sense, but the chorus part is very easy. An arpeggio accompaniment might suggest the use of the harp. The melodiousness is characteristically Shelley's. (4)

"Now thank we" (15c)

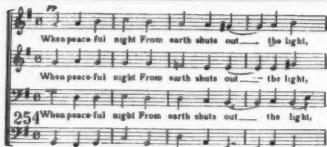
FOR alto solo and chorus; will be very popular in churches where the gospel hymn is a favorite. However, as an offertoire for use by the Sunday School on Children's Day the anthem would be very appropriate both in text and music. (4)

"Shepherd, with Thy—" (16c)

By far the most musicianly of this set of four new anthems of the popular melody maker. Soprano solo, contralto solo, chorus and organ, with the chorus part mostly unison and the organ part hampered on two staves; easy to sing, and to be recommended to choirs where Shelley is a favorite and where the musical mediocrity of some of his anthems does not always satisfy; this anthem offers the medium for the cultivation of a step higher. Unfortunately, however, all these four anthems are written in short score for the choruses. This does no particular harm here, but it is a tendency in the wrong direction. Anthems, to be ultimately classed as works of art, must be contrapuntal, not harmonic; the open score is the only one for contrapuntal development. (4)

MRS. V. D. THOMPSON (Willis)
Album Leaf (50c)

A SIMPLE number with a pure musical appeal somewhat above the average; easy to render effective on almost any organ. (3)

TRADITIONAL (Gray)
"When peaceful Night" (10c)

A GENUINE Dickinson find, arranged for male voices. The text is different from the monotonous sentiments so universally descended from "religious" sources, and the setting is much more appropriate and truly devotional than theatrical—which is often to be expected from male quartette work when transplanted unexpectedly within church doors. Within the range of any chorus choir, it should be in the regular repertoire of every choirmaster. (1)

H. W. WAREING (Schmidt)
"O praise God" (12c)

AN anthem of praise, bright, cheerful, varied by soprano solo and a rather lengthy and interesting soprano-tenor duet. The choice of text would impair its usefulness in many churches, for such symbolism as "that our daughters may be as the polished corners of the temple" has an alien sound in this modern, western world. However, the anthem has much of interest and is not after the conventional pattern, possibly the text

might easily be made appropriate with but little thought. (4)

PIETRO A. YON (Schirmer)
Sonata Prima (\$1.25)

MR. YON has made several notable contributions to the organ literature of America, of which this is one of the most significant. It is grateful to the interpreter, brilliant, melodious, and marked by a certain Southern grace. The whole Sonata is built about one theme of six notes, a theme which suggests the notes



of cathedral chimes striking the hours. The treatment is in the old Trio form—in the style of Bach's Trio Sonatas. It is exceedingly interesting to note how Mr. Yon obtains quite big and "modern" effects while restricting himself to the age-old materials of the Trio Sonata, and this trio character is strictly sustained from the first to the last notes. This, in turn, imposes upon the interpreter the necessity of expending some thought upon the work, and great care in registration. Mr. Yon himself plays the Sonata in such a way as to make it an art-work in which pure musical beauty predominates, particularly in the first three movements, but the ability to interpret it in such manner does not come by anything less than careful study and keen interest. The trio nature of the work makes it an exceedingly valuable study for the development of clear organ technique and is sufficient in itself, even if the first three movements were not so musical, to commend it to every organist of serious aspirations. The *Allegro* is spirited, vigorous, brilliant; *f* and *mf* predominate; *ff* is used but once. *Adagio* is characterized by lovely, pure melody.



It reveals a curious, interesting and skillful blending of the ancient, almost ar-

chaic, with the freedom of the moderns. *Minuetto* moves lightly and gracefully.



In the middle section the air is carried by the pedal with an accompaniment in the manuals spontaneous and exuberantly gay as a lark's song. The *Musetta*



section is delicately contemplative. The fourth movement consists of the statement of the theme allegro, with five vari-



ations, of which the fourth is for pedal alone (the only one *ff*) and the fifth somewhat reminiscent of the original theme, ending with a simple *f*. (7)

CASPAR P. KOCH (Schirmer)
Book of Scales (\$1.00)

Mr. Koch's book is a most excellent work, of inestimable value to the student and teacher of organ. We have books of scales for pedals alone, of which that by "the father of modern pedal technique," Jacques Lemmens, was the first in the modern style. The work of Lemmens was carried to a higher degree of system and completeness by Nilson, but both of these are practically restricted to pedal work; the student does nothing with his hands. Mr. Koch's book presents exercises for the development and perfection of pedal and manual skill simultaneously. There are exercises



with running scales in the pedal accompanied by chords on the manuals; with chords for the right hand, the left hand running scales with the pedals; with chords for the left hand, the right hand running scales with the pedals; the same in contrary direction and in unison. Each foot plays the scale alone, with chords and scales in the manuals, then the feet together in octaves. All the scales are thus treated—major, minor, and chromatic—so that the student is prepared for actual playing, which makes just the demands for simultaneous pedal and manual work he has been equipped to meet through these exercises. A still greater degree of clearness and definiteness is provided by the insertion, before each set of exercises, of a preparatory exercise for pedal in which the scale which is to be treated in that division is given in sections with indications as to what part is to be played by the right foot and what by the left. The book is, indeed, quite the most useful aid to the acquisition of pedal technique that has appeared; it can hardly fail to prove so valuable as to be indispensable to teachers and students. (7)

FRANK E. WARD (Gray)
String Quartet

EVERY work in the larger dimensions and manner written by an American composer and published by an American House may well be a subject for sincere gratification and congratulation, and especially is this the case when the work is at once so musicianly and so pleasing as Mr. Ward's C Minor String Quartette. At its very inception this composition won grateful recognition in the form of the prize awarded by the National Federation of Musical Clubs. In the first movement, *Allegro Agitato*, the first theme, dignified and full of significance, is introduced by the cello and continues as a duet between the first violin and the cello. The second theme, flowing, sustained and charming, with a suggestion of plaintive wistfulness, is given out by

the first violin; a suggestion of it, in four bars, follows for the second violin; then it is repeated in full by the cello, to pass back again to the first violin. The composer plays with this second theme a little, then with the first, upon which follows a quite extended development, well worked-out, with use of both themes. In the recapitulation the second theme appears in the key of C major, returning to C minor for the *Coda*, in which both themes are skilfully played against each other. The second movement, *Adagio*, is written about a pleasing, dignified and haunting theme in G major; a theme of the type generally characterized as "Tristanesque," ascending by half tones with a little hold before the ascension. The treatment is not, however, in the Wagnerian manner, but in the older classical style. This movement is most effectively written and engagingly melodious in all four parts. The Finale, *Allegro con fuoco*, opens with a rapid, fiery enunciation of the strongly accented, ascending theme in C minor, with chromatic accompaniment. The second theme is a broad, liquid, descending melody in the key of E flat, which seems to follow so naturally upon the first and to complement it so perfectly in character that it might be said to answer it. A short working up of the first theme for a space of twelve bars follows, with a very chromatic development which is interrupted by the re-entrance of the second theme, *triquillo*, in the second violin. Presently the development in chromatic style is resumed; a return is made to the first theme; the second is re-introduced in the key of C major, followed by the re-entry and continued chromatic development of the first theme, also in the key of C major. The movement closes with a short, brilliant *Coda*. The whole Quartette is popular, in the sense of unfailingly melodious and pleasing. There is nothing of the ordinary or commonplace about it, also no savor of the ultra-modern; it is in the fine, mellow, classic style. The composer knows how to write for strings; the writing for the instruments is effective because characteristic.

(Concluded from page 594)

pression and the tempo are reciprocative.

Exaggeration of tempo, shadings and contrasts are generally not in good taste and should seldom be used. In particular should organists strive to forget themselves and concentrate on the rendition of the music. Eliminate the personal element, the Ego—in every way possible. Do not as the hypocrites do that they may be seen of men, but do your work quietly, without ostentation, and your ultimate success will take care of itself.

Give all the musical performances—choral, orchestral or organ—that you can adequately prepare, either as performances or as musical services, but have in mind that notwithstanding the interest that may be aroused in a rendition of some musical work of great excellence, that work is not exerting its highest influence unless it stimulates the religious thought or emotion suggested by the text or story.

There is unfortunately a widespread nonchalance about the ideals of a church service. We organists are too apt to forget the higher part of our duties in our professional interest in the purely musical part of our work. To be sure, it is not possible to live up to our ideals; but let us not lose sight of them; only by having in mind a standard of perfection can we hope to be led onward and upward toward that vanishing point which we never expect to attain, but always hope to approach.

(Concluded from page 613)

Address—The Day We Celebrate—
Band—Attention Baumgartner
Address—By the Commanding Officer—
Chorus—The Marseillaise—
Hail Columbia—
Star Spangled Banner—

Mr. Baumgartner's composition was written in France during September, and performed in this Program by the band in which he is Clarinetist.

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2. These tid - ings shepherds

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we - thy of a scept - re. A scept - re and a crown.
by an an - gel us to them That night re - veil and told.

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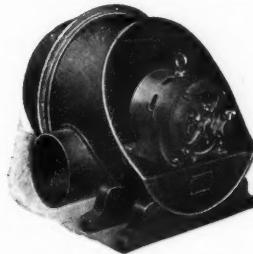
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